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On Free Public View

In the New Galleries
924 and 926 Broadway, New York
(Below 22nd Street)

Beginning Monday, April 24th, 1916,
and continuing until date of sale

Valuable Paintings

by

Foreign and American Artists

and

Whistler and Aubrey Beardsley Drawings

belonging to

Several Estates and Private Owners

To be Sold at Unrestricted Public Sale in the
New Galleries of

Mr. Hiram H. Parke

924 and 926 Broadway, New York City

On Thursday and Friday Evenings

April 27th and 28th

Beginning at 8:15 o'clock

Catalogue
of nearly
Two Hundred Paintings
and
Original Drawings

Belonging to the Estates of the late

C. B. Webster

(Removed from Hotel Netherland)

Professor E. A. Dowd

New York City

Senhor Salvador De Mendonca

(Formerly Brazilian Minister at Washington)

The Property of

Mr. A. G. Holzapfel, London, England

By order of John Crowe Harland, Esq., No. 18 Broadway, New York City

And to Close an Estate

By order of Justin L. Miner, Esq., Attorney, 55 Liberty Street, New York City

To be Disposed of at Unrestricted Public Sale
On the Evenings Herein Stated

The sale will be conducted by

Mr. Hiram H. Parke

Offices: Two East Twenty-third Street
Madison Square South
New York

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2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

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4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

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Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the undersigned at a reasonable charge.

HIRAM H. PARKE,

AUCTIONEER.

Two East Twenty-third Street,
New York City.

CATALOGUE

FIRST EVENING'S SALE

THURSDAY, APRIL 27TH, 1916

IN THE

NEW GALLERIES

924 AND 926 BROADWAY

BEGINNING AT 8.15 O'CLOCK

Unknown

1—BAY OF NAPLES

Height 6½ inches; length 10¼ inches

ACROSS the Bay looms Vesuvius and surrounding mountainland. In the foreground, aglow with sunlight, is shown a typical Italian landscape with structures and two brightly clad figures.

Wm. J. Whittemore

AMERICAN: 1860—

2—IDEAL HEAD

Height 8 inches; width 6 inches

HEAD and top of shoulder showing; face in right profile, with high lights on base of neck; dark hair just touched with light.

Signed at the lower left, WM. J. WHITTEMORE, '93.

C. Colin Cooper

AMERICAN: 1856—

3—COW AND BULL

Height 14 inches; length 18 inches

THE animals stand in a shallow pool; the cow's hide is of a reddish brown and forms a striking contrast to that of the bull, which is black, with occasional streaks of white. The foreshortening of the bull's figure is managed with great skill. The drawing is excellent throughout. The accessories of the painting—sky, pool and sward—are admirably rendered. Products of this conscientious painter's brush are rare.

Charles Emile Jacque

FRENCH: 1813—1894

4—SHEEP IN FOLD

(On Panel)

Height 7¼ inches; length 9½ inches

INTERIOR showing three sheep and two fowl. Painted in a rich scheme of modulated browns.

Signed at the lower right, JACQUE.

F. Redwitz

5—HEAD OF A LADY

Height 10½ inches; width 8½ inches

WAIST length; nearly full face, slightly inclined to right; large brown eyes and dark brown hair; peaked hat with upturned flared crimson rim; a necklace of antique gems encircles the neck, while similar jewels appear strung across a gold figured, straight front bodice, which is cut low; slashed sleeves revealing fluted robe beneath of old gold hue.

Signed in the upper right, F. REDWITZ.

Unknown

6—*THE FLIGHT INTO EGYPT*

(On Copper)

Height 5 inches; length 10½ inches

Mary and the Infant Savior.

THE Virgin Mary mounted on a mule holds protectingly to her breast the Infant Savior, Joseph walking at her side. Angels seen in a cloud above them hold watch and guard.

Unknown

7—*THE RETURN TO EGYPT*

(On Copper)

Height 5 inches; length 10½ inches

A companion piece to the foregoing.

THE Savior is seen between his mother and St. Joseph, with the Holy Ghost in the form of a dove above His head. An interesting stretch of landscape is seen on the right.

Lee

8—*LANDSCAPE*

Height 7 inches; length 12 inches

AUTUMN landscape with dwelling and figures. High sky filled with ponderous cloud masses.

Signed at the lower left, LEE.

E. Nowak

9—LUNCH TIME

Height 6½ inches; width 5½ inches

A MONK, seen to the waist, is cutting a slice of bologna. On the table is a partially filled beer glass. The face is jolly and rubicund and its expression of good nature well rendered.

Signed at the upper right, E. NOWAK.

H. Zügel

GERMAN: 1850—

10—YOUNG SHEPHERD

(On Panel)

Height 10½ inches; length 16½ inches

A LITTLE shepherd with bared legs is cautiously stepping into a pool about which his woolly charges are gathered. A panel of considerable sincerity and charm.

Signed at lower right, H. ZÜGEL, MUNCHEN, '78.

Byzantine School

11—VIRGIN AND CHILD

(On Copper)

Height 8½ inches, width 6¾ inches

THIS Ikon, notwithstanding its age, is in excellent preservation.

William Hamilton, R. A.

ENGLISH

12—*SHEPHERD AND SHEPHERDESS (Pair)*

(On Copper)

Height 10½ inches; length 13½ inches

QUAINT and colorful compositions showing skilful drawing and an excellent knowledge of perspective. The paintings illustrate phases of English peasant life. In one is shown a woman arranging her hair, aided by the reflection in a pool, and in the other, a herdsman instructing a pet dog; cattle and milkmaid appearing in the distance. The landscape accessories are well rendered.

Unsigned.

Wm. V. Birney

13—*SHINING UP*

Height 7 inches; length 10 inches

A LITTLE negro boy is shining up various articles of silver that are drawn with precision and skill. The bright green of the covering of the table on which they are placed brings out effectively the sheen of the metal.

Signed in the upper right, W. VERPLANCK BIRNEY, '86.

L. Woodward

14—*LANDSCAPE*

Height 12 inches; length 20 inches

MIDSUMMER woods with a brook in the foreground, roughly spanned by a single thick plank. In the middle distance an open expanse in the dense surrounding woods affords a grazing ground for cattle. This stretch of land and the brook at its borders are accentuated by a downpour of light from the sky.

Signed at the lower left, L. WOODWARD.

Sir Godfrey Kneller

ENGLISH: 1646—1723

15—*PORTRAIT OF A LADY OF THE COURT OF CHARLES II*

Height 30 inches; width 25 inches

WAIST length, full face, dark blue eyes and brown hair. Dress of old gold, cut low, with pale blue fringe. An outer garment of deep blue is thrown over the right arm.

Unsigned.

E. Amus

16—*A SCENE IN SWITZERLAND*

Height 14 inches; width 12 inches

AN Alpine scene showing the snow-covered Jungfrau in the middle distance, well defined against a blue and white sky. Through the centre of the canvas a mountain torrent rushes brawling past a chalet on its left bank.

Signed lower left, E. AMUS

Pierre Mignard

FRENCH: 1610—1695

17—*GIRL WITH DOG*

Height 26¾ inches; width 21½ inches

FULL face; three-quarter pose; old gold bodice with crimson outer garment. A pet lap-dog is held by the paws which rest upon the young woman's knee.

Unsigned.

H. Andrews

ENGLISH: 19TH CENTURY

18—*THE BIRTH OF VENUS*

Height 18½ inches; width 18½ inches

CYTHEREA, with her emblematic dove, surrounded by sea-nymphs, loves and denizens of the deep, is revealed on a foam-crested wave. To the right a heaving sea of light emerald hue; sky of a neutral blue.

Signed in lower right, H. ANDREWS.

Poole

19—*THE MOUNTAIN STREAM*

Height 26 inches; length 36 inches

SHEER, sunlit cliffs capped with a blue and white, wind-swept sky, fill the middle distance. At the foot of the cliffs, through dark brown boulders, a brawling stream flows. Two figures appear on the right.

Unsigned.

Charles Emile Jacque

FRENCH: 1813—1894

20—*SHEEP GOING TO FOLD*

Height 15½ inches; width 12 inches

A SHEPHERD is leading his flock into its harborage for the night. The sheep are seen from the rear or in profile. General color scheme, modulated browns.

Signed at the lower left, JACQUE.

J. Mackenzie

21—*MARINE*

Height 18 inches; length 24 inches

ROCKY, precipitous cliffs extend from the extreme left far into the middle distance. On the left foreground appears a stranded boat, while fishermen are endeavoring to beach a second craft with single mast and two occupants. A large steam craft rides on the ocean in the centre. Dark grey clouds in convoluted masses fill the lower sky which, in the upper portion, is lightened by a broad expanse of turquoise blue. White capped waves are breaking upon the shore.

Signed at the lower left, J. MACKENZIE.

Emile Gambogi

22—*THE YOUNG SHEPHERD*

Height 24 inches; length 31 inches

A GAYLY attired young shepherd with his dog is guarding his flock. A blue and white sky descends gently towards highlands dimmed by the haze of distance.

Signed in lower right, EMILE GAMBOGI.

E. De Bievre

23—MARINE

Height 26 inches; length 35½ inches

A FLEET of broad-hulled, single sticked luggers with belly-ing much-patched sails are gathered in a harbor and converging to a common centre. The sky is filled with dense grey-white cloud masses.

Signed in lower left, E. DE BIEVRE.

Pierre Mignard

FRENCH: 1610—1695

24—PORTRAIT OF A NOBLEMAN

Height 29½ inches; width 24 inches

NEARLY full face, showing deeply dimpled chin; large blue eyes; brown rippling wig, under which shows a jabot of lace, which in turn rests upon the suit of armor showing clearly under a blue cloak thrown over the left shoulder.

Unsigned.

H. Home

25—PORTRAIT OF A GENTLEMAN

Height 28 inches; width 22 inches

SEEN at waist length; nearly full face, gazing straightforwardly at the spectator; green coat showing strawberry-colored waistcoat; full stock bulging at the breast. The lace-fringed hand holds a watch from which falls a gold chain.

Unsigned.

P. Villamit

AMERICAN

26—GOSSIP

Height 46 inches; width 36 inches

A FIGURE subject showing four young women on a balcony engaged in conversation with a young man who has stopped to interchange news. The scene is probably laid in Italy, though the lace mantilla thrown over the head and shoulders of the dominant and central figure suggests a Castilian origin, a surmise strengthened by her lineaments, as well. An expanse of undulating landscape is seen on the left and extends to the horizon.

Signed in lower right, P. VILLAMIT, JAMAICA.

Walbouren

27—LANDSCAPE

Height 16 inches; length 24 inches

NEAR a pool in the foreground is an old farmhouse with thatched roof. A church tower appears just beyond the dwelling, while a duck pond fills the right foreground. A stretch of meadow land, on which are two female figures, extends from the house to the brook.

Signed at the lower left, WALBOUREN, 1900.

Ludolph Bakhuizen

DUTCH: 1631—1708

28—MARINE

(On Panel)

Height 19 inches; length 25 inches.

ON an agitated sea various sailing craft are tossing; one high-pooped vessel with a large crimson "U" on its stern flying the German flag. A primitive but exceedingly interesting panel evincing downright sincerity of purpose and painstaking conscientious drawing.

Unsigned.

A. Ricci

ITALIAN

29—THE OLD VIOLINIST

Height 12 inches; width 8½ inches

A WELL-PAINTED figure of a mendicant musician who, with a smile on his florid face, extends his hat for alms. The right hand grasps a highly varnished violin.

Signed in the lower left, A. RICCI, 1884.

C. Themmon

30—SQUIRREL

Height 20 inches; width 16 inches

A RED squirrel perched on a bough has just clipped the top from an acorn that he holds in his tiny paws. The rich green of the forest proves an effective foil in bringing out the shaded browns of the animal's pelt. Absolutely realistic painting here, with a sense of bulk and tactility deftly conveyed—one cannot but feel that the squirrel would be as real to the touch as it is to the eye.

Signed at the lower left, C. THEMMON.

Van Vleit

31—*SAINT JEROME*

(On Panel)

Height 9½ inches; length 13 inches

IN a dark-brown interior dimly lit by a flame in a vessel placed high upon the wall appears the nude figure of the Saint stretched at full length on the stone floor. He holds in his right hand a cross. At his feet, vaguely outlined, appears a lion. While the canvas is quite dark in its color-scheme, the gradations of brown are skilfully depicted.

Unsigned.

Guido Reni (After)

ITALIAN: 1452—1519

32—*BEATRICE CENCI*

Height 24½ inches; width 19½ inches

NEARLY waist length, back presented to spectator, while face, nearly full, is turned to the front. Light brown hair; red-brown eyes; white turban and robe thrown about the shoulders in loose folds.

James G. Tyler

AMERICAN

33—A STIFF GALE ON THE MAINE COAST

Height 30 inches; length 40 inches

A RUGGED promontory on the extreme right bears the fierce onslaught of a lashing sea which breaks in foam and spume on its steadfast base. All the modulations of an agitated ocean are in evidence—blue-green, emerald, spray and yeast-like lathering. A schooner in the middle distance is laboring heavily in the trough of the sea while the menacing sky is painted in tints of neutral blue.

Signed in lower left, JAMES G. TYLER.

French School (18th Century)

34—PORTRAIT OF COUNT FRANCOIS DE CLERMONT

Height 28 inches; width 23 inches

A HIGH-BORN prelate (Bishop and Count of Noyon) is seen at waist length; the face is full; the eyes dark-blue. A linen collar rests on the dark-blue velvet lapel of his coat and the star of an order on his breast.

Rembrandt Peale

AMERICAN: 1778—1860

35—PORTRAIT OF A GENTLEMAN (On Panel)

Height 25 inches; width 19 inches

NEARLY waist length; face almost full; hazel eyes, ashen-grey hair; old-fashioned stock and dark-blue coat.

Unknown

36—PORTRAIT OF A WOMAN

Height 30 inches; width 25 inches

PORTRAIT of a lady seen at waist length. Full face, amber eyes; rich brown hair gathered in rolls under an old-fashioned lace coiffure that reaches to the upper portion of the neck.

E. Atalaya

37—A ROADSIDE MEETING IN SPAIN

Height 32 inches; width 24 inches.

FOUR gayly clad Spaniards are engaging in animated conversation a handsome Spanish woman in the very flower of full-blown womanhood. She stands with right hand on her hip; the head, adorned with a high tortoise-shelled comb, slightly and coquettishly tilted; her whole demeanor shows that she is quite conscious of her seductiveness and charm.

A stream is seen in the right middle distance, wending out of sight towards distant hills bathed in purple shadows.

Signed in lower right, E. ATALAYA.

Edwin Lord Weeks

FRENCH

38—SCENE IN ALGIERS

Height 22 inches; width 17 inches

RICH in color and mural detail. In the foreground an Arab is mounted on a white camel and is seated upon a bulky mass of crimson rugs, tightly roped and cinched on the animal's back. Two pedestrians engage this Arab in conversation. In the left foreground a light brown camel is resting on the ground and through a lofty archway another desert dweller, also mounted, is approaching.

Signed in the lower left, E. L. WEEKS.

Anton Mauve

DUTCH: 1838—1888

39—LANDSCAPE AND CATTLE

Height 13½ inches; length 27 inches

(A Night Scene)

IN the centre foreground cattle are at rest on a green, lush marshland, extending to the border of a pool in the left foreground. In the left middle distance buildings are dimly discerned.

Signed at the lower left, A. MAUVE.

P. Pohlen

DUTCH: 17TH CENTURY
(On Panel)

40—*DANCING IN THE BARN*

Height 18¾ inches; length 26 inches

INTERIOR, with Dutch peasants dancing and drinking, while a fiddler seated on a low flight of steps acts as the orchestra. A life-like, if homely scene, with considerable technique shown in the modulation of the brown tints that constitute the color scheme of the composition.

Signed and dated in the lower left, P. POHLEN.

Varel Du Jardin

DUTCH: 1622—1678

41—*BEFORE THE SMITHY*

Height 17½ inches; length 23¼ inches

IN the foreground two blacksmiths are shoeing a horse. The animal is drawn in three-quarter pose. Slightly in the rear appears a mounted horseman. In the right foreground a boy is driving a goat hitched to a three-wheeled child's cart. In the background a ruined tower; on the right a detail of landscape.

Unsigned.

Salvator Rosa

ITALIAN: 1615—1673

42—LANDSCAPE AND FIGURES

Height 16 inches; length 21½ inches

At a pool over which is erected a stone bridge appear three washerwomen, engaged in their avocations. An attendant is following a cow and sheep passing over the bridge. These figures, however, are quite subordinated to the undulating landscape that extends over interspersed groups of trees to the haze of the distance. On the left the sky is a rich blue; on the right a heavy cumulus of cream-grey clouds is rolling ponderously across the heavens. The time is evidently autumn as the foliage in the large trees flanking the canvas on either side has begun to take on the ruddy and golden tints of the fall season.

Unsigned.

De Wet

43—THE VISIT OF THE QUEEN OF SHEBA TO SOLOMON

(On Panel)

Height 14½ inches; length 18½ inches

A CANVAS painted in rich low tones. The Queen of Sheba is making obeisance to King Solomon, who has arisen from his throne and is advancing to raise the Queen from her kneeling posture. The offerings she has brought are strewn in bewildering and careless profusion before the throne. The figure modeling is excellent and facial characteristics and hands admirably rendered.

Unsigned.

George Moreland

ENGLISH: 1763—1804

(On Panel)

44—*THE ANGLER*

Height 11 inches; length 14 inches

ON the extreme right a sportsman, standing in a clump of brushwood, has thrown his line in a brook spanned by a rustic bridge, one end of which is braced against the trunk of a dwarfed tree. On the bridge appear a smock-clad peasant and his child, who, leaning on the rail, watch the angler. A flat stretch of country reaches out to the horizon.

Unsigned.

David Teniers (The Younger)

FLEMISH: 1610—1690

(On Panel)

45—*THE WATERDOCTOR*

Height 10½ inches; length 13¼ inches

Genre, Dutch Composition

INTERIOR, showing central figure of a man clad in blue coat with brown fringe. He holds at armslength and critically inspects the contents of a water bottle; a hunchbacked woman is regarding him attentively the while. On the left are seen three other figures and various household articles are scattered about the room.

From the Captain Ponsonby Collection.

Signed in the lower right-hand corner, D. T.

Charles Andre

46—*THE LUTE PLAYER*

Height 15½ inches; width 12¼ inches

A YOUNG woman clad in a blue fur-lined robe is playing a lute; a middle-aged man with his right hand resting on her shoulder is engaging her in conversation. There is much vivacity and color in the composition, with brilliant rendering of flesh tints.

Unsigned.

J. G. Brown, N. A.

AMERICAN: 1831—1913

47—*THE SPRINGTIME OF LIFE*

Height 10 inches; width 7 inches

A BLUE-EYED, golden haired tot stands laughingly, with her hands held behind her back, against the trunk of a tree. She seems in hiding from undisclosed companions. A genre canvas replete with tenderness and charm.

Signed at lower right, J. G. BROWN, 1864.

John F. Stacy

AMERICAN: 1859—

48—*MARINE*

Height 9½ inches; length 13¼ inches

A BREEZY day on the water and among the clouds, both sky and sea being painted with a Dupré-like vigor. A sense of mass and volume is given in the wave-presentation; a fine and colorful canvas.

Signed at the lower right, J. F. STACY.

William M. Harnett

AMERICAN

49—*STILL LIFE*

Height 13½ inches; length 14½ inches

ONE of the best and most favorably known of American still life painters. A rich-hued Kazak rug which forms a covering for a table that extends across the entire front of the canvas is littered with law books, volumes covered in pigskin, calf and decorative binding. A carelessly thrown down book reveals the typography of its pages, while loose sheet music with musical score in evidence shows how thoroughly Harnett has mastered this medium. This small canvas in its fidelity to detail is one of the finest things in this line ever executed.

Signed at the lower left, HARNETT, 1882.

J. Carlin

50—*DON QUIXOTE*

Height 12 inches; length 14 inches

AN amused group listening to the wondrous chivalric tales of the redoubtable Knight while his squire, Sancho Panzo, stands in the rear with respect and awe depicted on his simple countenance. Background in light brown color scheme.

Signed at the lower left, J. CARLIN.

F. Goya

SPANISH: 1746—1828

51—PORTRAIT OF A GENTLEMAN

Height 40 inches; width 30 inches

NEARLY full face; a little over waist length; brown eyes; gray hair; old-fashioned stock and linen tie. The left hand holds lightly a sheaf of documents. Black coat with gray waistcoat showing.

Unsigned.

Van Loo

52—PORTRAIT OF AN OLD LADY

Height 32½ inches; width 25½ inches

WAIST length; full face; linen and lace cap; figured drab coat with fur trimming; hands in muff.

Unsigned.

Balthazar Denner

1684—1749

53—PORTRAIT OF A MAN WITH GREY WIG

Height 25 inches; width 20 inches

SEEN at nearly waist length; face almost full, slightly turned to the right, blue eyes, brown coat with gold bullion buttons. The coat is unfastened and shows a linen fluted shirt with narrow collar.

Gilbert Stuart

AMERICAN: 1755—1828

54—*PORTRAIT OF GEORGE WASHINGTON*

(On Panel)

Height 20½ inches; width 16 inches

HEAD and shoulders, the face shown almost full. This portrait is said to be the third painted from life by Gilbert Stuart for the Fowler family, and was bought from his daughter by Aaron Gates.

Unsigned.

A. Charnal

55—*LANDSCAPE AND FIGURES*

Height 21 inches; length 28 inches

A FRENCH chateau is seen through the branches of sparsely verdured trees. On the right is seen a heavy growth of chrysanthemums; three figures—mother and two children—appear at the foot of the chateau's steps; swans are resting upon the bosom of a pond in the right middle distance.

Signed at the lower right, A. CHARNAL.

Jan Van Houton

56—*THE LIFE SAVING STATION*

Height 24 inches; length 35 inches

DRAWN well up on a marshy stretch of land that extends to the sea in the centre middle distance a lifeboat is beached, while the station and a fishing village in the rear appear on the left. A full moon is emerging from clouds in the middle heavens and lights with silver a fringe of waves beating up on the shore. The figure of a bent-over woman with basket on her back is seen in the right foreground. Excellent sky effects and handling of tone values.

Signed in lower left, JAN VAN HOUTON.

Adrian Van Ostade

DUTCH: 1610—1694

57—*WINTER LANDSCAPE*

Height 20 inches; length 27 inches

A BRILLIANT canvas that will repay the closest scrutiny. The numerous figures are drawn with astonishing fidelity and show masterly technique in the rendering of facial characteristics and forms of animals. There are, moreover, broad effects of vigorous brushwork—notice the fine abandon and assured mastery of cloud-bank and perspective. The charm and archaic quaintness of the scene are alluring and compelling. It is evident that the ancient Hollander knew well the joys of winter and the pleasures of relaxation.

Unsigned.

Peter Paul Rubens

FLEMISH: 1577—1614

58—*RAPE OF PROSPERINE*

(On Panel)

Height 12 inches; length 17½ inches

JUPITER in a chariot drawn by three dark-brown horses is forcibly carrying off Prosperine, while her mother is vainly endeavoring to stop the wheels of the equipage. A landscape is shown on the farther shores.

Unsigned.

Salomon van Ruysdael

DUTCH: 1600?—1670

59—*LANDSCAPE*

(On Panel)

Height 13 inches; length 17 inches

THE foreground is in deep shadow, with two women and a child resting under the shade of a thickly leaved oak. In the middle distance solidly constructed buildings are shown in the sunlight that falls from a rift in the clouds overhead. A pond is shown on the right.

Unsigned.

Ferdinand Bol

DUTCH: 1611—1680

60—*THE PROFESSOR*

Height 17 inches; width 14 inches

AGAINST a dark-brown background, and rising from garments of still deeper colors, the face of the subject shows in singular contrast of ruddy brown high lights. Close scrutiny reveals the excellent modeling of the right hand which holds a compass over a terrestrial or astral globe.

P. Wouverman

DUTCH: 1620—1668

61—*HORSEMAN AT THE INN*

Height 20 inches; length 24 inches

A Military Encampment

A GROUP of horsemen, one a musician, one a man at arms and his attendant are seen in the right foreground and form a brilliant note of color as the light falls athwart the figures. Military tents, surmounted with standards, appear on the right on a gently rising hill. On the plain on the left the main encampment is disclosed.

Unsigned.

Sir Peter Lely

ENGLISH: 1617—1680

62—*VENUS AND CUPID*

Height 25 inches; length 29 inches

FULL length, nude; body resting upon a crimson drapery, head on a number of linen pillows that raise the torso into a semi-recumbent pose. Thick folds of crimson drapery form a background for the goddess. Cupid is seen at her right knee, head and shoulders showing. An outside building of classic proportions is seen on the left.

Unsigned.

James M. Hart, N. A.

AMERICAN: 1828—1901

63—SHEPHERD AND FLOCK

Height 6 inches; length 10 inches

THE time is autumn. A woman stands at the open door of a thatched outbuilding into which a flock of sheep are entering. A shepherd dog is seen at the right. Excellent perspective and rich color.

Signed in lower left, JAMES M. HART.

W. V. Birney

(On Panel)

64—READING THE NEWS

Height 8 inches; width 6 inches

AN excellent genre piece showing an old man seated at a table, on which are wine, glasses and cigar box, absorbed in the perusal of a newspaper. The facial lineaments are remarkable.

Signed in lower right, W. V. BIRNEY.

Poussin

65—LANDSCAPE

Height 5 inches; length 7 inches

ON a small tree-crowned acclivity two horsemen and pedestrians are gathered. Woods appear on the left and below in a sunlit valley the spire of a church at the foot of a hill that extends to the distance. Heavy cloud mass rolls across the sky. A delightfully painted miniature bit of singular attractiveness.

Unsigned.

A. H. Wyant, N. A.

AMERICAN: 1836—1894


66—*LANDSCAPE*

Height 6 inches; length 9 inches

AN autumn scene with a river in the middle distance. In the right foreground a heavy clump of woods and over all an admirably rendered sky in light brown and cream tints. A masterly composition, small only in its dimensions.

From the Prof. Dowd Collection.

Signed at the lower right, A. H. WYANT.



William H. Howe

67—*CATTLE AT REST*

(On Panel)

Height 5½ inches; length 8½ inches

A Masterpiece in Miniature

FOUR heifers are resting at the foot of a haystack, but one is feeding from it. A splendid example of color and superb drawing.

Signed at the lower left, WILLIAM H. HOWE, 1903.

Benjamin West, P. R. A.

AMERICAN: 1738—1820

68—*ADMIRATION*

Height 24 inches; width 20 inches

NEARLY waist length; face almost full; red-brown hair; dark-blue eyes; chemise showing over blue bodice; the right hand grasping a strand of hair. Probably copied by West from an original painting by Titian, as features and coloring are strongly reminiscent of that artist's "Flora."

Unsigned.

Jean Germain Drouais

FRENCH: 1763—1788

69—*PORTRAIT OF A LADY*

Height 32 inches; width 25 inches

NEARLY full face, seen to the waist; light blue eyes; hair of neutral, ashen tint, is surmounted, in turban effect, with a rolled crimson fabric. Lace trimmed, square fronted bodice, with blue waist. A crimson scarf is thrown over the left shoulder; a brown figured shawl is held in the left hand.

Unsigned.

Jean Marc Nattier

1685—1776

70—*PORTRAIT OF A LADY*

Height 36 inches; width 27 inches

THE subject is costumed as Diana and is shown in three-quarters pose with full face turned partially to the right. Brown hair, blue eyes; orange colored dress cut low in waved design, wide open sleeves with fringe of lace protruding. The crescent typical of the goddess and her bow and quiver are depicted in the composition.

Unsigned.

Justus Sustermans

FLEMISH: 1597—1681

71—*PORTRAIT OF A LADY*

Height 38½ inches; width 31 inches

THREE-QUARTERS length; nearly full face, slightly inclined to left; brown hair and eyes; full bosomed, with bodice cut low; right hand smoothing out a long tress of hair that falls nearly to the waist. Skirt and bodice of rich brown texture.

Unsigned.

Unknown

72—*STILL LIFE (FLOWERS)*

Height 39½ inches; width 32½ inches

AGAINST a dark background poppies, carnations and other flowers emerge into prominence and evince skilful mastery of floral painting.

Wesley Weber

AMERICAN

73—EVENING LANDSCAPE

Height 18 inches; length 24 inches

ON the right a thick cluster of trees indicate the entrance to a forest. Over the tops of these trees the light falls on a stretch of brown sward that gently declines to a swiftly running stream on whose farther bank is seen a village. The sky, of neutral tints, brightens on the right horizon.

Signed at the lower left, WESLEY WEBER.

Wesley Weber

AMERICAN

74—SHEPHERD AND FLOCK

Height 23 inches; length 30 inches

EVENING, with the western sky aglow with ruddy light. A shepherd and his flock are returning homeward through a valley bordered on either side by forest land. Habitations are seen in the middle distance.

Signed at the lower left, WESLEY WEBER.

Homerdonck

75—LANDSCAPE AND CATTLE

Height 14 inches; length 19½ inches

Cows, sheep and goats are seen in a valley with a reach of lofty blue hills stretching from the extreme left of the canvas to the middle distance. A woman milking a cow and a man arranging victuals are seen on the left. Interesting sky-treatment and excellent drawing are manifested.

Jean Charles Cazin

FRENCH: 1840—1900

76—VILLAGE SCENE

(On Panel)

Height 14 inches; width 7 inches

AN entourage of antique stone structures, with two bastion-like flanking round towers with peak-shaped roofs. Bulk and solidity one gathers from the most cursory inspection of these buildings. They seem built to defy the destructive agencies of time. Cazin has utilized their red brown roofs as a medium for the play of high lights caused by rifts in a blue and white sky, a sky so low as to seem almost to find anchorage on the buildings themselves.

Signed at the lower right, CAZIN.

James B. Sword

AMERICAN: 1839—1915

77—SOUTHERN LANDSCAPE

(On Panel)

Height 15 inches; length 22 inches

SEMI-TROPICAL woods and verdure in luxuriant growth border a turquoise inlet on which is seen a man and a woman in a skiff. The unrippled sheet of water borrows its delicate blue from a sky practically cloudless, save for the appearance of an oblong mass of cottony white, touched by the sun with the radiance of shimmering silver. Beautiful modulations of brown, olive and emerald greens are shown in the woods adjacent to the inlet.

Signed at the lower right, J. B. SWORD.

James B. Sword

AMERICAN: 1839—1915

78—SOUTHERN LANDSCAPE

(On Panel)

Height 14½ inches; length 22 inches

Companion to Preceding

A most pleasing composition abounding in color. In the centre of encircling and guardian trees is seen an old Southern mansion with antiguous buildings. On the left, in the middle distance, flows a placid stream, lit by sunlight that pours from a break in the heavy tumulus of clouds that roll in the left heavens. Various figures—one mounted—appear upon the lawn before the house.

Signed at the lower left, J. B. SWORD.

Theodore Valerio

FRENCH: 1819—1879

79—ENTRANCE TO HONFLEUR

Height 9½ inches; length 13½ inches

AN evening scene showing a town in the extreme left. The sea is of deep bluish green and the sky of similar hue slightly flecked with gray clouds. Sailing craft appear, some at rest, others under full sail. A brown stretch of sand reaches across the entire front of the canvas.

Signed at the lower right, VALERIO.

D. W. (1691)

DUTCH SCHOOL

80—SHIPWRECK

(On Panel)

Height 24 inches; length 30 inches

A QUAIN and interesting composition showing a scene of great stir and excitement. A high-pooped vessel has come to grief on a rocky coast. She has already been partially dismasted and on the verge of being engulfed. Rescuers, on the shore are seen in attitudes of helplessness and grief at their inability to afford succor to the doomed occupants of the endangered craft. Cloud and wave treatment are given vigorous representation.

Signed at the lower left, D. W., 1691.

Richard Wilson, R. A.

ENGLISH: 1714—1782

81—LAGO DI NENCI

(On Panel)

Height 7¼ inches; length 9½ inches

IN the middle distance rise the ruins of an old castle which stands just beyond a stone bridge spanning a stream that extends to distant, hazy hills. In the left foreground are the figures of a man and a woman, the latter in semi-recumbent posture at the foot of a heavily foliated tree. On the right is another lofty tree in full verdure. High sky with an abundance of cream colored clouds. This panel shows strong evidence in brush work and arrangement of the artist to whom it has been attributed.

Unsigned.

L. Reichart

GERMAN CONTEMPORARY

82—OLD MAN DRINKING

(On Panel)

Height 6 inches; width 4½ inches

A DIMINUTIVE genre canvas; revealing clever character and detail work. A valiant toper of the lowlands is shown. The interior accessories, noticeably the costume of the reveler and the table with its rakish, lathe-turned legs, etc., are Dutch.

Signed in the lower right, L. REICHART.

Jean Charles Cazin

FRENCH: 1840—1900

(On Panel)

83—THE OLD TAVERN

Height 12½ inches; length 19 inches

BATHED in a flood of spring sunshine an old Normandy Tavern with archaic Gothic-arched portal fronts a winding road that loses itself in the middle distance through an avenue of trees. Four figures of peasants are depicted about the inn or on the road. Feathery foliaged trees form a pleasant background and foil for the brilliant high notes of color that the play of sunshine on the buildings has created. Painted with an assured and easy abandon that proclaim the master of color and technique.

Signed at lower right.

Winslow Homer

AMERICAN: 1836—1910

84—*SEASCAPE*

Height 10 inches; length 14 inches

HUGE brown boulders fill the center of the canvas. Beyond an emerald sea with foam-crested breakers rolling shoreward. A grey sky with strata of light blue. The sea is finely done.

Signed at the lower left, W. HOMER.

Unknown

85—*LANDSCAPE AND CATTLE*

Height 12 inches; length 20 inches

IN the foreground a herdsman is driving cattle, the foremost of which are wading in a stream that extends from the right to the middle of the canvas. A lofty mountain rises in the central distance. The sky generally is overcast, with breaks on the right through which the light falls on the foreground.

Ferdinand Bol

DUTCH: 1611—1680

86—*PORTRAIT OF A MAN*

Height 20 inches; width 15½ inches

HEAD and shoulders; face in right profile; dark hair; gold earrings; artist's cap; low linen collar with gold brooch at breast.

L. Donzetti

FRENCH: 1834

87—*MOONLIGHT*

Height 19 inches; length 25 inches

IN the centre distance a full moon is rising and throws its radiance full athwart the intervening meadow to the foreground lightly silvering in its progress a winding stream in which two cows are wading. The sky is finely painted and an ambient glow, with elusive modulations of brownish tints, suffuses the entire canvas.

Signed in the lower right, L. DONZETTI.

T. L. Smith

AMERICAN: 1835—

88—*WINTER SCENE*

Height 20 inches; width 16 inches

INTERIOR of a wood with wood-cutter at work. His un-yoked oxen are seen in the centre of the canvas.

Signed in the lower right, T. L. SMITH, '77.

F. Marcotte de Quivieres

89—*A RAINY DAY*

Height 26 inches; width 18 inches

A SOLITARY figure of a young woman with umbrella held over her head and brightly decorated hat. A terrier patiently stands at her side. The waves break almost at her feet while a lowering sky of gun-metal tint darkens into a deeper hue on the horizon. Solidly constructed buildings appear on the right.

Signed in lower right, F. MARCOTTE DE QUIVIERES.

Thomas Sutcliffe

90—*THE OLD MILL*

Height 19 inches; length 32½ inches

NEAR the water wheel of an old mill a young fisherman, watched by two little girls, has dropped his line in the brook that affords power to the mill. The dominant feature of the canvas, however, is a great oak of distorted growth that veers over a pathway on the right.

Signed in lower right.

Franz Hals

1580—1666

91—*BOY WITH A FLUTE*

(On Panel)

Height 17 inches; width 13½ inches

THE subject is represented at nearly full length; face in three-quarter pose; brown hair, downcast eyes scanning a musical score spread upon a table. Prevalent color scheme rich, modulated browns. Strong virile brushwork and handling of pigments.

G. Neymack, 1879

92—*AN UNEXPECTED DELAY*

Height 24 inches; length 34 inches

A FALLEN cab horse has caused an unexpected and irritating delay to a tourist whose baggage is loaded on the top of a Parisian fiacré. The traveler, in fur-lined topcoat, consults anxiously his watch, while the cocher is vigorously endeavoring to draw to his feet the fallen animal. Various details of architecture and street life are cleverly shown.

Signed in lower left, G. NEYMACK, '79.

Eugene Louis Gabriel Isabey

FRENCH: 1804—1886

93—VENETIAN SCENE

Height 20 inches; width 16½ inches

IN the foreground between buildings painted in a rich and glowing brown a reach of the canal flows under a bridge extending between the walls of the structures on the edge of the waters. In the middle distance the facades of these buildings are illuminated by the sunlight that falls from a turquoise sky flecked with clouds. The light does not seem as if depicted in the canvas, it seems to emanate from the painting itself. The rich modulation of browns in the foreground is Rembrandtesque.

From the Matthews Estate.

Signed in lower right with monogram of E. L. G. I.

Johannes Hendrik Weissenbruch

DUTCH: 1824—1903

94—LANDSCAPE AND MARINE SCENE

Height 11 inches; length 16 inches

A HIGH sky, heavily laden with white cloud-masses through which appear occasional suggestions of the blue ether beyond, throws light upon a dense gathering of brown-roofed fishermen's dwellings, that, in a huddling cluster, abut upon the sea that creeps up to their very foundations. Painted with a broad brush heavy with pigment.

Signed at the lower right, J. H. WEISSENBRUCH.

SECOND EVENING'S SALE

FRIDAY, APRIL 28TH, 1916

IN THE

NEW GALLERIES

924 AND 926 BROADWAY

BEGINNING AT 8.15 O'CLOCK

Remington, Frederic

AMERICAN: 1861—1909

95—*PAIR OF COWBOY HEADS*

(Crayon and Wash Drawings)

10x10 and 10½x10½ inches

Both in profile. Signed F. R.

Remington, Frederic

AMERICAN: 1861—1909

96—*PAIR OF COWBOY HEADS*

(Crayon and Wash Drawings)

Each 10¼x10¼ inches

One profile and one full face. Both signed F. R.

Smith, John Raphael

97—*PORTRAIT OF CHARLES JAMES FOX*

(Mezzotint)

Height 26 inches; width 18 inches

ENGRAVED by C. Turner, after the painting by J. R. Smith; Fox is depicted seated in an armchair, spectacles in left hand and handkerchief in right; behind his right shoulder there is a marble bust of himself, and a table with writing materials at his elbow. In *Old English*, black and gold frame. Superb original impression.

Morland, George

ENGLISH: 1763—1804

98—“*THE COUNTRY STABLE*”

(Mezzotint)

Height 17 inches; length 24 inches

SHOWING interior of barn; with 3 figures, a horse and dogs. Engraved by William Ward, 1792. In *Old English*, black and gold frame. Very fine original impression.

Morland, George

ENGLISH: 1763—1804

99—(PAIR) *THE FRUITS OF INDUSTRY AND IDLENESS*

(Mezzotints)

Height 24½ inches; width 18½ inches

“THE Fruits of Economy and Industry” and “The Effects of Extravagance and Idleness.” The latter an *open letter proof before descriptions*. Engraved by William Ward. In uniform *Old English* black and gold frames. Very fine original impression.

Darley, F. O. C., N. A.

AMERICAN: 1822

100—*GIRLS PICNICKING IN WOODS*

(Pencil and Wash Drawing)

Height 9 inches; length 12½ inches

THREE young girls are shown seated among the trees, wearing the costumes of the "Fifties." Signed with date. Darley, Aug. 27/55.

From Darley's Estate.

Abbey, Edwin Austin

AMERICAN: 1852

101—*INTERIOR*

(Pencil Drawing)

Height 10 inches; length 14 inches

STUDY of a room with much detail, also showing two women holding a conversation. Signed in full, lower right, E. A. Abbey.

From a Friend of the Artist.

Abbey, Edwin Austin

AMERICAN: 1852

102—*PORTRAIT OF JOHN RUSKIN*

(Pencil Drawing)

Height 12 inches; width 10 inches

RUSKIN's full face is given and his beard finished in a most remarkable manner.

Signed in full, lower right, E. A. ABBEY.

UNIQUE. Never reproduced. A superb portrait.

From a Friend of the Artist.

Aubrey Beardsley

"To open a new gate, to disclose fresh vistas, to be the pioneer of a new realm, this is to achieve one of the rarest triumphs in art; it was this that Aubrey Beardsley achieved. The Black and White and Decorative Art of the civilized world to-day bears the impress of the genius of this youth, whose work appeared only a few years ago and who himself after a brief meteoric career was scarcely familiar to us before he was gone.

"If every drawing of Aubrey Beardsley perished, if not a single reproduction were available, his fame would endure. In a sense he discovered anew the flowing line, he revealed anew the supreme value of simple masses of white and black. To-day every draughtsman has learned a lesson from him; that's his supreme and lasting distinction."
—*Justin McCarthy.*

Beardsley, Aubrey

ENGLISH: 1872—1898

103—*HEAD OF A WOMAN*

(Pencil Drawing)

In circle 6½x6½ inches

HEAD of a woman, facing to left.

Signed on right, monogram.

Formerly in the possession of Oscar Wilde.

Beardsley, Aubrey

ENGLISH: 1872—1898

104—*LADY WITH ROSE*

(Black and White Drawing)

Height 8¼ inches; width 5½ inches

INTERIOR, lady with cloak, holding a rose by the stem.
NEVER REPRODUCED.

Signed in full, lower left, AUBREY BEARDSLEY, 1895.

Formerly in the possession of Oscar Wilde.

Beardsley, Aubrey

ENGLISH: 1872—1898

105—*WOMAN, SEMI-NUDE*

(Black and White Drawing)

Height 6¼ inches; width 5 inches

INTERIOR, woman, three-quarters length; semi-nude, discarding dressing cloak.

Signed, lower left, monogram.

NEVER REPRODUCED.

Formerly in the possession of Oscar Wilde.

Beardsley, Aubrey

ENGLISH: 1872—1898

106—*THE BALLAD OF THE BARBER*

(Black and White Drawing)

Height 12¼ inches; width 8½ inches

INTERIOR, lady seated in dressing robe, while a hair-dresser fixes her coiffure; room decorations finished in detail.

Signed at lower left, monogram.

NEVER REPRODUCED.

Formerly in the possession of Oscar Wilde.

Beardsley, Aubrey

ENGLISH: 1872—1898

107—*LADY WITH FAN*

(Black and White Drawing)

Height 10 inches; width 6 inches

LADY with long peacock train dress, holding fan in left hand; strolling about a flowered lawn.

Signed at lower right, monogram.

NEVER REPRODUCED. EXQUISITE.

Formerly in the possession of Oscar Wilde.

Beardsley, Aubrey

ENGLISH: 1872—1898

108—*RAPE OF THE LOCK*

(Black and White Drawing)

Height 10¾ inches; width 7¾ inches

COURTIER standing, facing to right, holding a mask in right hand; coat magnificently embroidered, tapestry and candelabra in background.

Signed in full, lower left, AUBREY BEARDSLEY.

NEVER REPRODUCED. EXQUISITE.

Formerly in the possession of Oscar Wilde.

Beardsley, Aubrey

ENGLISH: 1872—1898

109—*SELF PORTRAIT*

(Black and White Drawing)

Height 4 inches; width 3¼ inches

BUST portrait of the artist, facing to left.

Signed lower right, monogram.

UNIQUE AND NEVER REPRODUCED.

Formerly in the possession of Oscar Wilde.

May, Phil.

110—CARICATURE OF W. E. GLADSTONE

(Pen and Ink Drawing)

Height 9½ inches; length 11½ inches

PREMIER Gladstone is depicted seated upon a lawn, facing the spectator.

Signed lower right, PHIL MAY, '91.

From a Personal Friend of the Artist.

Cruikshank, George

ENGLISH: 1792—1878

111—FRONTISPIECE TO GRIMM'S FAIRY TALES

(Pen and Ink and Pencil Drawings)

ORIGINAL finished Pen and Ink Drawing of the *frontispiece of volume 1, of Grimm's Fairy Tales*; also the original pencil study for same; both signed and in one frame. Cruikshank made this drawing to illustrate the following paragraph:

“Now you must imagine me to sit by a good fire, amongst a companie of good fellowes, over a well spiced bowle of Christmas ale, telling of their merrie tales, which hereafter followe.”

It is generally conceded that Cruikshank's illustrations of Grimm are his best work. The drawing is much larger and contains variations from the finished plate; and is the best of the 22 plates made for the work.

AN ITEM OF EXCESSIVE RARITY.

Whistler, J. Abbott McNeil

AMERICAN: 1834—1903

112—*PORTRAIT OF A WOMAN*

(Crayon Drawing)

Height 9¼ inches; width 5½ inches

PORTRAIT of a woman at a dressing table arranging her toilet.

Signed on right, with Butterfly

NEVER REPRODUCED.

Formerly in the possession of Sir Henry Irving.

Whistler, J. Abbott McNeil

AMERICAN: 1834—1903

113—*PORTRAIT OF A WOMAN*

(Crayon Drawing)

Height 9½ inches; width 5¾ inches

FULL length portrait of a woman standing, facing to right, holding a child in her right arm.

Signed, lower right, with Butterfly.

NEVER REPRODUCED.

Formerly in the possession of Sir Henry Irving.

Whistler, J. Abbott McNeil

AMERICAN: 1834—1903

114—*PORTRAIT OF A MAN*

(Crayon Drawing)

Height 9¼ inches; width 6¼ inches

Portrait of a man in Evening Dress standing with cloak thrown over the arm, walking stick in right hand.

Signed, lower left, with Butterfly.

NEVER REPRODUCED.

Formerly in the possession of Sir Henry Irving.

Whistler, J. Abbott McNeil

AMERICAN: 1834—1903

115—*PORTRAIT OF OSCAR WILDE*

(Crayon Drawing)

Height 11 inches; width 8¾ inches

Bust portrait of Wilde, showing collar of a fur coat; by his friend J. M. Whistler. A remarkable association of two great names.

Signed, lower right, with Butterfly.

UNIQUE AND NEVER REPRODUCED.

Formerly in the possession of Sir Henry Irving.

Sir Anthony Van Dyck

FLEMISH: 1599—1641

(Red Chalk Drawing)

116—*APOTHEOSIS OF WILLIAM OF ORANGE* (*WILLIAM OF NASSAU*)

Height 18½ inches; width 16½ inches

THIS original drawing was purchased by the Prince of Orange (William II. of Holland) from the collection of M. Stier d' Aertselaer, Antwerp, 1822. It was then bought by Lord Grimthorpe at the William II. of Holland Sale. Then again purchased by I. Waagen of London at the Lord Grimthorpe Nephew's Sale by Robinson Fischer & Co., 1907. Afterward purchased by the Marble Arch Gallery, London, from the heirs of I. Waagen 1914, from whom the present owner secured it. Examples of this kind are of the greatest rarity and are seldom seen beyond the walls of museums. The drawing is superb. Apart from the unusual record of authenticity that accompanies it, the sketch would of itself, proclaim the master draughtsman.

Signed in the lower left, A. VAN DYCK.

J. G. Gerstenharier

(Pastel)

117—*CHARLES DICKENS*

Height 26 inches; width 22 inches

Presented by Sir W. A. Fraser, Bart.

THIS pastel presents the famous novelist in his best known and favorite pose, viz.: face almost in entire profile and resting upon his right hand. The author is represented at a time when he had reached the full maturity of his powers. The flesh tints and the hair and beard are admirably depicted.

Signed in lower left, J. G. GERSTENHARIER.

W. R. Miller

AMERICAN: —

118—A VIEW OF NEW YORK FROM WEEHAW- KEN

(Water Color)

Height 14 inches; length 18 inches

ON a road bordering the Hudson appear three pedestrians while over and beyond various sailing craft Manhattan Island is seen. Apart from intrinsic artistic merits this painting is interesting in its presentation of the New York City's skyline of 1849—more than a half century—before the present era of skyscrapers.

Signed at the lower right, W. R. MILLER, 1849.

Giovanni Paolo Pannini

ITALIAN: 1695—1768

119—VENETIAN RUINS

Height 24 inches; length 29 inches

MANY critics prefer Pannini to Canaletto, the mediaeval adept in architectural details. Certainly the former's work is more varied and evinces a mastery of color and landscape features that was never possessed by Canaletto. The present example is conclusive proof of Pannini's possession of both these qualities.

Unsigned.

Giovanni Paolo Pannini

ITALIAN: 1695—1768

120—*THE QUAY BRIDGE*

Height 29 inches; length 39 inches

A MOST interesting composition, which in addition to superb handling of architectural details, is somewhat anecdotal. Two armored soldiers and two attendants are leading to the galley ship (a portion of whose hull is seen through the archway on the left), an aureole crowned personage whose hands are tied and whom the artist has evidently intended to designate as saint or martyr. The slight portion of the sea that is visible shows the familiar Pannini treatment of waves, *i. e.*, a primitive representation of a methodical regularity in their surge and recession.

Unsigned.

Giovanni Paolo Pannini

ITALIAN: 1695—1768

121—*ENTRANCE OF THE TEMPLE*

Height 42 inches; width 30 inches

A HIGHLY decorative architectural composition, with skillfully drawn Corinthian marble columns and sundry scattered figures. Through a double-arched entry a glimpse of landscape and garden is obtained.

Obscurely signed in lower centre.

Giovanni Paolo Pannini

ITALIAN: 1695—1768

122—*LANDSCAPE AND TEMPLE*

Height 25 inches; length 39 inches

THOUGH an exceedingly cleverly drawn facade of a marble building proclaims the Pannini origin of this painting, the artist has shown a facile mastery of landscape painting in a more emphasized way than is usual with him. For a country of rare beauty nearly fills the entire middle distance and background of this suave and charming composition. A tree in the left foreground shows rhythm in linear drawing and the sky is signally well painted.

Unsigned.

Giovanni Paolo Pannini

ITALIAN: 1695—1768

123—*RUINS OF THE TEMPLE*

Height 25 inches; length 39 inches

VARIOUS figures in old Roman costume appear in the foreground. Through an archway of the dismantled shrine is seen the sea; on the left a fortress or castle at the base of a pyramid-shaped mountain peak. The characteristic handling of lights and shadows and especially the extreme geometrical correctness of structural details unmistakably suggest this as the work of Pannini.

Unsigned.

Jannarius Zick

GERMAN: 1733—1812

124—*DRINKING SCENE*

Height 17 inches; length 22 inches

A SCENE of bacchanalian revelry and bucolic mirth. Eight figures appear in the composition, variously engaged, singing, dancing, carving viands, etc. The moulding of the figures is capital and the expressions excellent, ranging from maudlin glee to the cool cynicism of the absolutely sober gentlewoman, who with an air of disdain, observes the proceedings.

Unsigned.

Peter Paul Rubens

FLEMISH: 1577—1614

125—*THE ACCIDENT IN THE WOODS*

Height 25 inches; length 35 inches

A HUNTSMAN has accidentally transfixed with his arrow a woman who, apparently fatally wounded, falls to the ground. Both figures are in the foreground in the centre of a thick wood composed of lofty and heavily foliated trees. To the right is a low hill with a stone structure, and below it a round knoll, on which are two figures with a few sheep. The sky is painted with an assured and vigorous brush, and the whole effect of the canvas is one of richness of color and robust strength.

Unsigned.

Francis A. Silva

AMERICAN: 1835—1886

126—*MORNING IN NEW YORK BAY*

Height 20 inches; length 42 inches

THE gently rippling surface of the water is dotted with sailing craft of various kinds. On the left bank is shown the old fort on Governor's Island. Beyond, the shores of Long Island.

Signed at the lower left, FRANCIS A. SILVA, '74.

J. J. M. Damschroder

GERMAN

127—*THE TOY PEDDLAR*

Height 26 inches

A GERMAN interior. An itinerant toy-peddler is displaying his wares to two children and their mother. A detail of landscape and sky appears through the open door, while scattered about the room are seen various household utensils, fruit, etc.

Signed at the lower left, J. J. M. DAMSCHRODER.

Pauwel Bril

BELGIAN: 1554—1626

128—*HUNTING SCENE*

Height 19½ inches; length 25½ inches

At the foot of a mountain almost denuded of trees except those of stunted growth is a French chateau erected on the borders of a placid stream. The main feature of the composition, however, is the hunting party of gayly appointed equestrians, who, with their attendants, are closing in on a stag, which is about to be pulled down by the hounds.

There is in this composition an interesting study of various shades of green, ranging from the delicate emerald tint of the woods about the chateau to the rich olive of the forests in the immediate foreground. The deep tints of woodland verdure are in turn diversified by the various growths of light brown.

Unsigned.

George Gillis Van Haanen

MUNICH: 1807

129—*READING THE STORY*

Height 23 inches; width 18½ inches

INTERIOR scene showing a mother clasping her little girl's hand and reading from an open book.

Signed at the lower left, G. G. HAANEN.

F. J. Zügel

GERMAN

130—*THE SLEEPING GUARDIAN*

Height 21½ inches; length 28 inches

OVERCOME with fatigue a shepherd has fallen asleep outside of the structure that serves as a shelter for his charges. Both they and the dog crouched at the sleeper's feet appear to be keenly conscious of the neglect to which they have been subjected. The sheep are finely modeled.

Signed in lower right, F. J. ZÜGEL.

Unknown

131—*THE VISIT OF THE VIRGIN MARY TO HER COUSIN ELIZABETH*

Height 38½ inches; width 31½ inches

A GROUP of five figures with Joseph, spouse of the Virgin, showing in the left foreground. Mary and Elizabeth, the mother of St. John the Baptist, are the central points of interest.

There is a great deal of color in the composition, and through an open casement in the rear is seen the masonry of solidly constructed buildings.

Ralph Albert Blakelock, N. A.

AMERICAN: 1847—

132—*LANDSCAPE*

(On Panel)

“BLAKELOCK” is written all over this canvas—brush work, color scheme, sky depiction. In magistral authority a single, finely-proportioned tree stands silhouetted against the light emanating from the line of the horizon; a sward of rich, dark brown reaches to the foreground. A noble composition, small only in its dimensions.

From the Prof. Dowd Collection.

Signed at the lower right, R. A. BLAKELOCK.

N. V. Diaz

FRENCH: 1808—1876

133—*LANDSCAPE*

(On Panel)

Height 9 inches; length 11 inches

AUTUMN woods with sward strewn with boulders; heavy white and grey cloud masses. The centre of the canvas is brightened by the light falling through a rift in the clouds. A painting abounding in rich contrasts of green and brown.

Signed at the lower left, DIAZ.

H. Maco

134—*RIVER SCENE IN ITALY*

Height 8 inches; length 10 inches

ON the stream is seen an old-fashioned steamer and some lateen-sailed craft. Beyond rises the lofty dome of a cathedral, surrounding which are a number of structures with peaked roofs. In the left foreground is a beached schooner with hull painted in a rich brown.

Signed at the lower right, H. MACO.

H. Maco

135—*MARINE*

Height 8 inches; length 10 inches

SHORE scene, with brightly clad fishermen launching a boat. In the middle distance a two-masted, square rigged schooner with furled sails. A companion to the preceding.

Signed at the lower right, H. MACO.

W. Meyerheim

GERMAN: 1814—1882

136—*THE FERRY*

Height 17 inches; length 22 inches

AN old-fashioned wherry, laden with peasants and their horses is being pushed from the shore by the ferrymen. In the foreground ducks are paddling in the stream. The landscape on both sides of the river is well painted.

Signed at the lower left, W. MEYERHEIM, 1861.

Alberto Pasini

ITALIAN: 1826—1899

137—*THE HAWKING PARTY*

Height 13 inches; length 18½ inches

FOUR mounted Arabs with coursing greyhounds and falcon in pursuit of the antelope of the desert. Low hills on the left, sky a mottled blue.

Signed in the lower left, A. PASINI (1877).

G. E. Geyser

138—*TAVERN SCENE*

(On Panel)

Height 16 inches; width 12 inches

A GENRE composition showing a reveling group whilst a man in armor good humoredly looks down upon them. Dark brown background and details of still life.

Signed in the lower right, G. E. GEYSER.

G. de Castiglione

FRENCH

139—*AFTER DINNER*

Height 20 inches; width 15½ inches

A FINE interior genre piece with a glowing brown background that brings out the four figures of the theme in colorful emphasis. The face and figure modeling are admirable and the details of still life rendered with a scrupulous exactitude that is almost meticulous. There is not a suggestion, however, of stiffness anywhere, and the figures are drawn with delightful abandon and fluency.

Signed lower right, G. DE CASTIGLIONE.

Ralph Albert Blakelock

AMERICAN: 1847

140—*LANDSCAPE*

(On Panel)

Height 8 inches; length 10 inches

AT the foot of a rugged headland a tree rises in mournful isolation. An Indian standing near it gazes across an expanse of country beyond the view of the observer. The sky in the foreground is a light brown, but towards the middle distance it assumes a lighter tone and forms an effective foil for the accentuated outlines of the tree.

From the Prof. Dowd Collection.

Signed at the lower left, R. A. BLAKELOCK.

Eugene J. Verboeckhoven

DUTCH: 1799—1881

141—*SHEEP IN PASTURE*

(On Panel)

Height 7 inches; length 9½ inches

A TYPICAL and unmistakable Verboeckhoven, with characteristic excellent modeling, clever sky treatment and serene landscape. Two sheep and a lamb are shown with a clump of bushes on the right.

Signed at the lower left, E. J. VERBOECKHOVEN.

Albert P. Ryder, N. A.

AMERICAN: 1847

142—*MARINE*

Height 10 inches; width 7 inches

AN unusual and remarkable canvas and a startling manifestation of the ability of one who has solved the baffling problem of light to create in a canvas, unmistakably low in tone, effects of scintillating brilliancy. Ryder has achieved this by his amazing power of evolving light from the contrast and juxtaposition of complementary planes of color. Noticeable are the masterly handling of wave motion and the play of moonlight on the central waters.

Signed at the lower left, A. RYDER.

Winslow Homer

AMERICAN: 1836—1910

143—*SEASCAPE*

Height 9 inches; length 24 inches

A TURBULENT sea fiercely beating upon a stretch of rocky headland which, beginning at the left middle distance, extends almost to the horizon. The sky is filled with heavy, scudding clouds with cobalt blue streaks showing and is in somewhat lighter tone than the blue and white of the sea beneath. An impressionistic canvas which in its amazing vigor and movement may be fairly characterized as dynamic.

From the Prof. Dowd Collection.

Unsigned.

Charles Emil Jacque

FRENCH: 1813—1894

144—SHEEP AND LANDSCAPE

Height 12 inches; length 16 inches

UNDER the shadow of a gnarled and heavily-verdured oak whose leaves are aglow with the variegated tints of autumn, a group of sheep are gathered. The light falling on the sheep from the upper foreground projects their forms in fine relief. There is a delightful glimpse of landscape in the left distance, and through the vista of woods on the right the sense of wide-reaching spaces is conveyed with surpassing art. Purchased from the son of the artist by Charles Beclard, 4 Rue Damiemont, Paris, from whom the present owner secured it.

Signed in the lower right, CH. JACQUE.

J. F. Millet

FRENCH: 1814—1875

145—HEAD OF AN OLD WOMAN

Height 3¼ inches; width 3¼ inches

THE face is in the shadow of a close cap drawn well down over the ears. The complexion of deep brown almost matches the brown cloth composing the subject's dress. The strong features are well defined.

Signed at the lower right, J. F. MILLET.

Ralph Albert Blakelock, N. A.

AMERICAN: 1847—

146—AN INDIAN BURIAL

Height 12 inches; length 16 inches

IN the fork of the branches of a solitary tree standing on the extreme edge of a steep declivity a party of mourning Indians have just placed the body of one of their tribe. At the foot of a steep hill descending abruptly from the left is seen the red glow of a fire. The sky is high and flecked with brown tints. There are six figures (one carrying a papoose) in the group and the sense of stoic, savage grief is excellently portrayed.

Signed in lower left, R. A. BLAKELOCK.

Velloyre Zometti

147—VENETIAN SCENE

Height 20 inches; width 13 inches

FROM the unflecked blue of a Venetian sky light descends upon the facades of highly colored buildings bordering both sides of the canal that, flowing between the structures, is lost in the middle distance. The glassy surface of the responsive waters reflects in all their brilliancy the borrowed tints of the overworld. A highly decorative canvas.

Signed in lower left, VELLOYRE ZOMETTI.

Paul Vernon

FRENCH

(On Panel)

148—CHILDREN IN THE WOODS

Height 22 inches; width 15 inches

AN entrancing composition, gorgeous in its coloring and exquisite in the modeling of faces and hands. Two girls on the verge of womanhood and a child pause at the entrance of a wood in which they have been gathering flowers. The dark background of forest serves as a fitting frame for the rich colored textiles in which the girls are clothed. Surely, the work of a veritable master colorist and draughtsman, recalling Diaz and Monticello in the former characteristic, but unquestionably evincing superior qualities of figure and feature modeling.

Signed in lower right, PAUL VERNON.

Tranquillo Tagliapietra

ITALIAN

149—CARNIVAL NIGHT IN VENICE

Height 17 inches; length 24 inches

A MULTITUDE of people are gathered on the canal in myriads of gondolas. Variouslly tinted flames have been lighted whose flare illumines the facades of the palaces and structures on the edge of the canal. In the right middle distance the public buildings are admirably painted. This canvas is a revel of color and the dark brilliant water refracts in a wonderful way the tints it has borrowed from the riot of hues above its surface. The dominant note in the canvas is a central, brightly lighted kiosk, but the cognoscenti will inevitably pronounce the wonderful chiar-oscuro and mastery of architectural details the salient points in this brilliant composition.

Signed at the lower left, T. T.

Georges Michel

ENGLISH: 1763—1843

150—*LANDSCAPE*

LANDSCAPE with stream in the middle distance. On both sides of the canvas heavily foliated trees appear with the changing hues of autumn in evidence. The horizon is luminous and the canvas shows excellent knowledge of perspective.

Unsigned.

Pierre Etienne Theo. Rousseau

FRENCH: 1812—1867

151—*LANDSCAPE*

Height 14 inches; length 22 inches

ON the left a thick clump of trees through which is seen a number of habitations. On the right is a boatman in a punt. The right horizon is slightly illuminated, though generally the sky is overcast. The chateau of the Empress Josephine at Evreux on the Eure near its confluence with the Seine.

Signed at the lower left, T. H. R.

Constant Troyon

FRENCH: 1810—1865

152—*COWS*

Height 19 inches; length 25½ inches

Two cows, respectively, dark and light brown in color, are feeding from a trough in the interior of a stable. Fowl are seen about the floor. Color scheme of modulated browns.

Signed at the lower left, TROYON.

Andreas Achenbach

GERMAN: 1815—1910

153—*HARBOR SCENE*

Height 27 inches; length 38 inches

A WELL recognized master of aerial perspective, this painting proves how well Achenbach deserves his fame. A chain of mountains, denuded of all verdure, lowers over a calm bay that, in somewhat crescent shape, sweeps about the edge of an Italian maritime port. Structural details rendered in a scheme of browns are excellently drawn, and various figures appear along the roughly paved streets of the little town.

Signed in lower left, A. ACHENBACH.

Henry Golden Dearth

AMERICAN: 1864—

154—*LANDSCAPE*

Height 20 inches; length 30 inches

A PEACEFUL gloaming, with night close at hand. The red disc of the sun is just disappearing in the west. Near the foreground five trees in procession-like order traverse the entire stretch of the canvas. Fine atmospheric effects and good perspective.

Signed in lower right, H. DEARTH.

Gerard Terburg

DUTCH: 1608—1681

155—CAVALIER AND LADIES

Height 27½ inches; width 24 inches

THIS most interesting composition shows brilliant color and is noteworthy for an air of downright homely simplicity and straightforwardness. A cavalier, or wandering minstrel with a musical instrument suggestive of a flageolet, is apparently forcing a missive on a reluctant young woman who, with folded hands, declines to accept it. A table covered with a glowing red fabric is on her left, while an attendant holds a flagon and tray in the background. On a stool upholstered in crimson velvet a lap-dog is barking at the intruder.

Unsigned.

George Catlin

AMERICAN: 1796—1872

156—INDIANS WORSHIPPING

Height 37 inches; width 31 inches

A PIONEER painter, Catlin, in this class of work, drawing his facts and inspiration from long personal contact and residence with the aborigines themselves. A sturdy tree of umbrageous volume and dark brown in its foliage rises in a masterful way to the very top of the canvas. At the foot of this forest giant appear three Indians offering gifts to a massive totem-like post, roughly carved on its top in a grotesque image of human semblances. To the right, a flat stretch of meadow. In the distance looms the beginning of a chain of mountains. The season appears to be mid-autumn. General effect of modulated browns.

Signed at the lower left, G. CATLIN.

Claude Lorraine

FRENCH: 1600—1682

157—A HARBOR SCENE

Height 13 inches; length 18 inches

A REMARKABLE canvas abounding in deftly handled *chiascuro*, subtle contrast in moon radiance and the light caused by burning embers. A maritime port is shown. A full moon emerging from encompassing clouds flings a lane of silver on the deep blue waters beneath. Over the sea is scattered sailing vessels painted with the precision so characteristic of the great Lorrainer. The architectural details of the buildings on the left and the whole ensemble of the composition, even in the absence of proof of authenticity, would make a critic hesitate long before rejecting it as the work of the master to whom it has been ascribed.

Unsigned.

Ralph Albert Blakelock

AMERICAN: 1847

158—LANDSCAPE

(On Panel)

Height 14 inches; width 10 inches

A DETAIL of upland and forest, with two trees sharply set against a high sky suffused with golden tints. The light springs from no particular point in this picture. By some subtle alchemy it conveys the impression of pervading the whole composition. A gem painting of compelling force and beauty.

Signed at the lower right, BLAKELOCK.

From the Prof. Dowd Collection.

Josef Israels

DUTCH: 1824—1911

159—*HIS FAVORITE PASTIME*

Height 30 inches; width 23 inches

PORTRAIT of a peasant, seated, seen to the knees. He is smoking, and on the table at which he sits is a partially filled glass. The face is in profile, the body presented in three-quarter pose.

Signed at the lower right, JOSEF ISRAELS.

From the Collection of Countess Schiliantoni of Koenigsberg, Prussia.

Franz Kessler

DUTCH: 1577

160—*PORTRAIT OF A YOUNG NOBLEWOMAN*

Height 27½ inches; width 23 inches

PORTRAIT, seen to the waist, of a noblewoman of the Lowlands in early life. The face is nearly full, slightly turned to the left. A V shaped lined collar, fringed with wide lace, reveals the throat, which is encircled by a pearl necklace from which jewels are suspended, the central gem a large, round pearl. The eyes are brown, the hair auburn, the nether lip quite full; large pendant earrings fall from the ears. The flesh tints are beautifully rendered, and the texture of the girl's jeweled velvet bodice and sleeves slashed with crimson depicted with remarkable verisimilitude.

*Signed in the upper right, ANNO AETATIS SUA 43, 1620,
F. KESSLER, fecit.*

Franz Kessler

DUTCH: 1577

161—PORTRAIT OF A NOBLEWOMAN

Height 27¼ inches; width 23 inches

COMPANION to the foregoing. Portrait, seen to the waist, of a noblewoman in middle life, possibly the mother of the subject described in the former composition. It will be seen that from the inscription on the canvas indicating the age of the artist that the present panel was painted toward the end of the year 1620, when he had reached and passed his 44th birthday. The similarity in technique, character of costume and ornament, but especially in the moulding and texture of flesh tints, is obvious. Both of these paintings proclaim the work of a great master of portraiture.

*Signed in the upper right, ANNO AETATIS SUA 44, 1620,
FRANZ KESSLER, fecit.*

John S. Sargent

AMERICAN: 1856

162—PORTRAIT OF COL. ROOSEVELT

Height 20 inches; width 14 inches

A PRELIMINARY but completed study for the original portrait now hanging in the Capitol at Washington. The facile brush work and fluent mastery of rhythm and tone that have placed Sargent in the very forefront of modern masters of portraiture are in strong evidence. Shown full face; nearly full length; turned down collar; left arm akimbo with hand resting on hip; right hand clasping the globular surmount of a balustrade.

Signed at the upper right, JOHN S. SARGENT.

Ralph Albert Blakelock, N. A.

AMERICAN: 1847—

163—*THE HERMITAGE IN THE MOUNTAINS*

Height 8 inches; length 12 inches

AN autumn scene showing a lake bordered with woods rich in the changing hues of fall. The sky is dun colored, flecked with fleecy clouds. In the left foreground a jutting, heavily verdured rocky point is gorgeous with variegated color and stands, silhouette-wise, above the placid surface of the lake which throws back its borrowed tints. A remarkable canvas, illustrating this artist's unusual attainments as a colorist.

Signed at the lower left, R. A. BLAKELOCK.

Eugene J. Verboeckhoven

DUTCH: 1799—1881

164—*COW IN PASTURE*

(On Panel)

Height 17½ inches; length 22 inches

A BLACK and white cow near the center foreground is the dominant note of this canvas. Slightly in the rear of the animal's head a peasant woman, in drab overdress and underskirt of red, is playing with a small dog, who is pulling at a rope which she holds. There are three noticeable features in this fine painting—correctness of draughtsmanship, fine landscape perspective and masterly sky treatment.

Signed at the lower middle, E. J. VERBOECKHOVEN.

J. G. Brown, N. A.

AMERICAN: 1831—1913

165—*A SOUTHERN SUNBEAM*

Height 32 inches; length 45 inches

A CHARACTERISTIC example of this artist's work, consisting of a group of nine care-free gamins—newsboys, boot-blacks, &c. A small negro—the "Southern Sunbeam" of the title—in relaxed attitude, is dancing to the hand-clapping of a bootblack seated on his box. The figures are finely drawn and the expressions excellent. There is fine tactile strength shown—one feels the very palpability of the figures. The handling of light and shade is excellent. This is probably the artist's most important composition.

Signed at the lower left, J. G. BROWN, 1885.

Ralph Albert Blakelock, N. A.

AMERICAN: 1847—

166—*LANDSCAPE AND STREAM*

Height 20 inches; length 35 inches

A TINY mountain lake enclosed, gem-like, in a setting of towering hills. The left foreground is filled with massive boulders. To the right there is a profusion of brightly tinted wild flowers. The background of forest is aglow with the changing hues of autumn. The sombreness of the sky is somewhat relieved by a delicate suffusion of mauve.

Signed at lower left, R. A. BLAKELOCK.

Homer D. Martin, N. A.

AMERICAN: 1836—1897

167—*SUNSET ON SPRUCE CREEK*

Height 20 inches; length 30 inches

A DEEP pool in the center foreground is bordered by a grove on which is vaguely defined a fruit orchard. On the right rises a craggy cliff with dead trees in skeleton silhouette; on the left a sweep of verdured upland. The extreme west is illuminated by the hot glow of a fiery sunset. An important and striking canvas palpitating with color. This painting is the companion piece to the noted "Sunrise" by the same master.

Signed in lower right, H. D. MARTIN.

From the Elizabeth St. John Matthews Collection.

J. Robie

BELGIUM: 1821—1910

168—*STILL LIFE—FLOWERS, FRUIT AND BIRDS*

(On Panel)

Height 35 inches; width 26 inches

THIS splendidly painted canvas seems to arrest criticism. The tints of the variously colored clusters of grapes in their setting of autumn-turned leaves are exquisitely rendered. Beyond a background of woods is seen on the right a glimpse of landscape. In its tactile strength this painting is reminiscent in one respect of the still-lives of that super-artist, Cezanne, in that it possesses to a marked degree that triumvirate of qualities so striven for by artists, so seldom attained, viz.: the three dimensions, length, width and a solidity of structure, that we unconsciously feel would be as real to the touch as it is to the eye.

Signed at the lower left, J. ROBIE A BRUXELLES.

Ralph Albert Blakelock

AMERICAN: 1847—

169—*THE FOREST FIRE*

Height 20 inches; length 24 inches

ON the right a forest fire, with the sinister yellow and crimson flares of a conflagration at its very height. The dark density of the woods appears deeper by contrast, but is lighted sporadically by the red and lurid tints of an angry sky that show through interstices in the foliage of the trees. A powerful and impressive canvas.

Signed at the lower left, R. A. B.

From the Prof. Dowd Collection.

Ralph Albert Blakelock, N. A.

AMERICAN: 1847

170—*MOONLIGHT IN THE WOODS*

Height 16 inches; length 20 inches

EVENING, with the full orb of the setting sun descending into the lurid stretch of cloudbank massed on the horizon. The sky in the center is high and overcast with threatening clouds shot with crimson. In the left foreground appears a slender stretch of water with an Indian in a canoe. Two trees stand, sentinel-like, on either side of the canvas and are surrounded with stubby woods.

Signed in lower right, R. A. BLAKELOCK.

Jean Antoine Watteau

FRENCH: 1684—1721

171—*GARDEN SCENE*

(On Panel)

Height 10 inches; length 11½ inches

A CHILD'S fête-champêtre with children at play, dancing, etc. A tree whose upper branches disappear in the top of the panel is the point around which the young people gather. A pleasing composition with excellent handling of light and shade.

Unsigned.

Property of

George Catlin.

AMERICAN: 1796—1872

(On Panel)

172—*A LAKE IN THE WEST*

Height 23½ inches; length 28 inches

Two men in a canoe-shaped boat are hauling down the sail as they have become becalmed. The waters of the lake are placid and the very stillness of a quiet day in autumn is felt as one gazes at this inspiration of Catlin. The rendering of the sky is excellent, depicting the inevitable lull before the storm of a day in Indian Summer. A rugged tree rises almost to the top of the picture on the right, adjoining a large stump of a former giant of the forest. In the middle distance is seen a range of mountains and to the left a heavy clump of woodland.

Signed in the lower left, GEO. CATLIN.

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LIST OF ARTISTS REPRESENTED

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